

incendiary

No.1

25p



A MANIFESTO OF ACTION

A

SLAM
sez:

THIS, and every other issue of 'Incendiary', is the "we do what we fucking want to" issue. After all, that's the only way to do anything. I don't concern myself with any sort of compromise.

UNFORTUNATELY many do, and everything gets diluted. Result; no satisfaction for anyone, apart from the businessmen who have a canny knack for lining their pockets with gold. WE'VE been accepting this for far too long. Accepting that there are 'correct' ways to do things, accepting that there is 'right' and 'wrong', 'good' and 'evil'. Open your mouth for a minute and they'll ram their morals down it! And at the other extreme (ie the same place) you get the anarcho gestapo forcing their morals onto you. Solutions? If you need me to spell it out for you then you're in desperate need of some fucking intelligence. But I'll tell you anyway:

DANCE TO YOUR TUNE ALONE, AND NO OTHER.

Break out of your cliques, dare to be different in front of your friends and don't be swept along by concensus opinion. There I go, preaching on. Who am I to tell you what to do? Well, I'm going to regardless, because your reactionary values deserve a good hard kicking.

AND digressing slightly here, the Legend produces one of the few really challenging fanzines out - it can hurt, and you'd rather stay at home, in your close circle of friends, with the new cult single, than open yourself up to criticism.

BACK on course, cap'n! Now, where was I, oh yes, your safe cliques and elites, your cages with invisible bars. Why do I bother with you? Because I refuse to beleive you can be getting much satisfaction out of your dull 1-dimensional existance, and want to show you that there is life after the next cult single. IGNORANCE IS'NT BLISS, IT'S JUST VERY SHALLOW. Action and activity, whatever (positive) form it takes, can do wonders for you - it certainly did for me.

Communication, from writing a letter to writing a fanzine, can do likewise. You'll never know until you try, will you?

A BRIEF intermission for a couple more zines. Alphabet Soup is cheap and fucking hilarious- GET IT! Rox is more standard, ie music abounds.

'Wackiness' wears thin after a while, but fine stuff, and lots of it.

'INCENDIARY' doesn't ally itself with any cult or tribe; I may have common sympathies, but I reject the limitations and stereotypes imposed by them.

All this is reflected within these pages, and always will. For example, the groups in this ish contrast musically; the reason they're in this zine is not just to break stereotypes, but because they deserve to be encased within it. They're all worthy, so I advise you to check them out if you haven't yet done so.

MUSIC is quite important in the general scheme of things, so there will be a fair amount of space devoted to it. Note that when I say music, I mean all the music I like, which varies from punk to reggae via soul. I enjoy the Redskins, the Fall, the Milkshakes and it sickens me to think that many people stay well within self-imposed boundaries, refusing to listen to anything diferent. Learn by heart: "variety is the spice of life."

And kindly do not dictate my tastes.

BUT I'm gonna do my damndest to dictate yours! Buy Vague, Kill Your Pet Puppy and The Perfume Advert. Each one a fucking gem. Literary explosive. B U Y ! Brigandage at the moonlight. To use an oft-used phrase, a night for celebration. I rave about them all the time, but I ask you, if you knew of a truely great band, would you keep schtum? BRIGANDAGE....whooh! And that goes for FITD, the Folk Devils and a few others. A sudden burst of energy and spirit. About time.

contact:
NEW FALL EP-V.Good

GET THE
BLOOD + ROSES

TAPE-2
10 TRACKS OF

THE BEST!

40 Lady Somerset Road, London, NW5 1TU &

DECLARATION OF INTENT

MERCENARY
SKANK OFF
21-POOB
ON CUM.
Dam.

SO roll over Clash, Cult and all the other third-rate 'rawk an' rawl' outfits, your time is up. Those sort of bands nauseate me; the lack of sincerity is obvious. Same goes for the worst-of-the-worst, namely the Alarm and U2. Pseudo passion. A comfortable euphoria. Totally fucking boring! And anyone who disagrees can piss off, I'll write what I want and if I tread on anyones toes (and I should hope so!) tough shit. No apologies.

'INCENDIARY' is the exact opposite to this comfortable euphoria, that these bands relish in like pigs in shit. That should go without saying, but I've said it now. I was going to spout some gibberish about a 'spirit' but I think this zine and the books, bands & mags it recommends will say it all by example. Personally, insurgency unlimited sums it up for me.

THIS is going on too long, but bear with me....a list of zines with adress, contents & price is somewhere on this page, I suggest you buy them ALL! The best have been given in the course of this article. So away from music, and onto books.

FOR some reason, books seem to be held in disgust. Perhaps this is because fanzines have exorted the praises of illegibility, illiteracy and general bullshit, whereas books are, mostly, readable and interesting. Perhaps it's due to Mr Bushell and his working class

macho "proud t' be thick" shit. Whatever, these attitudes are as stupid as those who hold them. Here are a few recommended books that I advise you all to indulge in. But will you? Probably not, but that's your loss, not mine.

"News from Nowhere"-W.Morris.

A 19c vision of an anarchist utopia. Fascinating & all @ist types should read.

"Illuminatus" trilogy-R. Shea

& R. A. Wilson. A classic! Read, and life will never seem the same.

"The English Revolution"-

C. Hill. An essay on the English Civil War from a marxist viewpoint, which will, at least, give a different opinion to the usual one-sided crap.

Well, thats it. There's enough here for you to pick up upon, if you choose to get involved. And you may regret not doing so; there's lots happening but there should be even more! So read the rest of this and react to it, for fucks sake. Get things moving, push a little harder, energy will come through action communication & exhilaration, go for it NOW, take the bull by the horns, make it happen in your own front garden, don't stand about doing nothing,



J. SLAM 84.

enclose an S.A.E., please!



ZINES

VAGUE 15. 40p & sae. Butcombe, Castle St, Mere, Wilts, BA126JL

LEGEND 2. 30p & sae. 29 Sherrick Green Rd London NW10.

ALPHABET SOUP 'C'. 10p & sae. 19 St Johns Wood Terrace, London, NW8 6JJ.

ROX 24. 30p & sae. 87 Anchorsholme Lane Blackpool, Lancs.

KILL YOUR PET PUPPY 6. 25p & sae. c/o Rough Trade (130 Talbot Rd, London).

THE PERFUME ADVERT 1 20p & sae. Room 3, 33 Clanricarde Gdns, London W2.

WEREWOLF 1. 20p & sae. 46 Avondale Rd, Swinley, Wigan, Lancs, WN1 2BE.

SHAKE IT BABY 1. 10p & sae. 125 Farnham Lane, Britwell Estate Estate, Slough, Berks

PSYCHOTIC SNARK 1. 40p & sae. 2 Combe Rd Jericho, Oxford OX12 6BL.

APOCALYPSE 4. 20p & sae. 83 Wiltshire Ave Slough, Berks, SL12BB.

ENCYCLOPAEDIA OF ECSTASY 2. 35p & sae. c/o Rough Trade.

TALES FROM THE WASTELAND 2. 25p & sae. 96 College Hill Rd, Harrow Weald, Middx, HA7 7DA.

ARTIFICIAL LIFE 9. 30p & sae. 11 Fleshey Rd, London N7.

These are the best zines about - dip in and pull one (or more) out. Big zine/alternative mag round-up next ish!

CHECK "BLAST" mag

& DUNE BUCKY ATTACK

single on XCENTRIC
QUEL
DAMNAGE
good debat.

LP
K.U.K.L. "EYE" (CRASS)-INTRIGUING



START
HERE

Ian (singer, lyricist & all-round genius): "Observe what else is around. There's nothing, there's nothing, it's a (musical) desert. And we're the oasis." The Folk Devils aren't just a run-of-the-mill band, although you could be forgiven for thinking that they're another 'punkpsycho-billy' group, due to the inane descriptions handed out by the music press. If you want musical descriptions, go see 'em and make up your own, for heavens sake. However, I will say there is a lot of punch in their musical brew (pardon the pun!) along with humour and gallons of energy (the all-important ingredient).

THE FOLK DEVILS

Since then, the second single has shown that they're a force to be reckoned with. The 12" is excellent, the two extra tracks are well worth paying for; "Brian Jones' Bastard Son" is a classic, "Art Ghetto" is just as good, and the main songs, "Beautiful Monster" & "Nice People" aren't bad, either. John Peel, being a man of taste, has often repeated his FD session, which is also good, although some of it is a little 'samey'. "When the ink runs dry" is the best of those four tracks. Snuff! and on with the chatter:

My first encounter with the Devils was the "Hank turns blue"/"Chewing the flesh" single. Truth be told, I dismissed it at first but it grew on me. The persuading factor was a gig at the Clarendon which blew my mind. Kerpow! A display of urgency, fire and chaos. A tonic for a weary zine ed, without doubt. It seemed like a tonic for the rest of the audience, too. The Savoy was the venue for the next meeting, where they were off-colour supporting the dreary Lords of the New Church, but faith was re-affirmed following an interview.

An obvious place to start is the first single; were they pleased with it? Ian: "It was the best song of the year, without a doubt. I don't give a shit about production values and quality control, I don't give a shit. It was a brilliant song and it was realised." You got a very good response to it, in the indie charts for ages. Ian: "Yeah, that's nice, but its superficial in that that's the song we chose to record, we did it..."

Who was/is Hank, the victim of record company greed? Ian: "He's a fictional character... he's a composite. I'm personally against the whole death rock cult. It's like the artists and poets and painters. As soon as they're dead, they're suddenly elevated to this kind of grandiose plane where they're beyond criticism, because they're dead. And they die supposedly for their art - they die because they couldn't handle it! There's no point in taking something on if you can't handle it and you know what you're dealing with. It's pointless. I'm totally against this death rock cult." Whiteley (bass): "There's the point where you take something on to find out. You dare yourself."

Ian: "Yeah, there's that element as well." Whiteley: "A bit of bravado, showing off." Ian: "It just seems pointless that people kind of flourish for about 3 years and then die when they could of had so much more to offer."

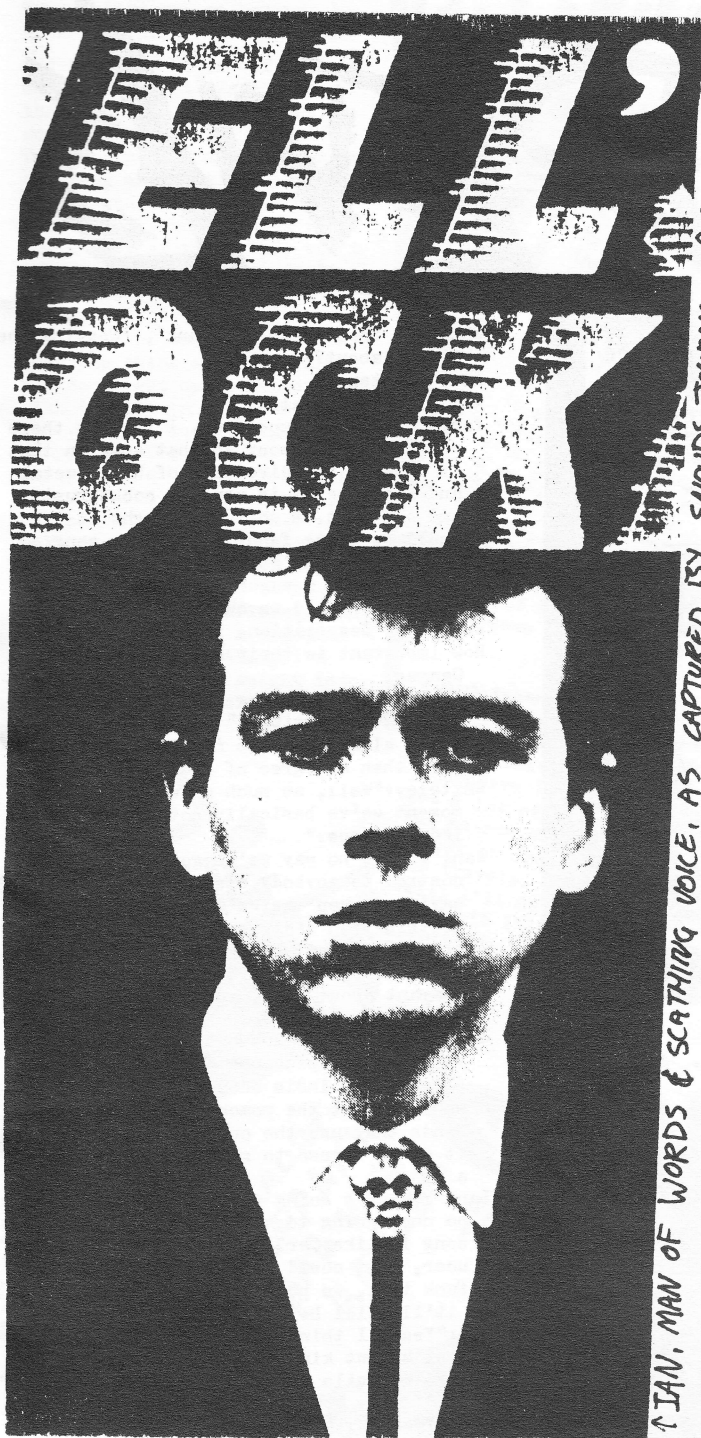
Very true, but in the rock biz, money is the first consideration and greed the main motivation. Very sad. The lines 'just one shot of heroin/you won't feel one damn thing', although slipping through on Peelies show, were censored on Richard Skinners programme. Kris (guitar): "It was only the one time I heard it.... They got some voice thing that can take out the vocal line. There is a bit of a dip in volume..."

A disgusting state of affairs. The Devils hadn't been consulted at all, and if they had, they'd rather not have the adulterated record played. Big Brother may not be watching you, but you're certainly listening to him.

Ian: "We don't deliberately throw lines in to be controversial. I mean, they're part and package of the song. There's no way I'm going to drop anything. We don't deliberately swear or anything."

Whiteley: "That's contemporary language he uses. I mean, I sit on a tube train and I see really unlikely people talking about heroin. That's a sign of the times."

THE FOLK DEVILS



↑ IAN, MAN OF WORDS & SCATHING VOICE, AS CAPTURED BY SOUNDS, JOURNAL OF GOOD TASTE (CHOKE)

Whiteley stated that he looks "upon 'Hank' as probably the most moral song written in the last few years", which Ian rebukes: "I wasn't taking a moral stance, we weren't taking a moral stance on that. I think that's more disgusting than actually doing it. Adopting a moral stance, telling someone that something is wrong. It's up to the individual to work out what is right and wrong for themselves."

Sound sentiments indeed.

Ian: "Without sounding complacent about what we do, there's no kind of forethought about how a song will sell or what it will do for our image or will it damage our whatever. We just play and record the songs that we think are good for us and consequently, I don't think we cheat people. I think we give damn good value for money cos as far as I can see, 99.9% of the music insults people's intelligence, and I don't think we insult people's intelligence. They can despise us if they want, but they won't feel insulted. It doesn't matter what it is, a punk or a top line critic with the Guardian, I don't think anybody will feel insulted by what we do. And I think that's important."

BEAUTIFUL MONSTER?

That statement sums up the Folk Devils. They are honest, selfish in the best possible way (I've never been able to fathom out why selfishness is one of the seven sins), and generally considerate. That separates them from the majority of other bands. And I'm fucking glad that people such as these four (drummer Alan who didn't say much) are around, or the world would be a very sorry place indeed. *Ahem!*

Whiteley leans forwards, and says: "Why don't you write what you think about it. Every time we've done an interview, it's been either miswritten or misinterpreted. It all comes out like crap, it's garbage. Joe Bloggs or whoever reads it, couldn't understand a fucking word of it."

Well, erm...

Ian: "I think Whiteley is referring in particular to the 'Debut' thing."

Whiteley: "Even our Sounds interview was like that in a lot of ways. You say something about what you think about whatever, right, in print it can easily be misinterpreted. Would you not agree?"

I do, and it's a fair comment on all those straight-from-the-tape transcriptions that litter many zines. That sort of easy way out can also be, albeit unintentionally, a deception.

Looking back at what Ian has said, Whiteley's wisdom is realised. Some of Ian's statements look quite arrogant and aggressive, which he most definitely is not.

Ian (continuing from Whiteley): "That's a problem we've come across lately, because you can put a certain inflection in your voice or emphasise a certain word, and that's not going to come out in print is it?"

Whiteley (to Ian): "That's what I was just saying; why doesn't he write what he thinks?"

Why do interviews at all, then?

Whiteley: "...I dunno!"

Ian: "I enjoy talking to people about what we do! I really do, I don't feel a need to justify it."

MORE FOLK DEVIL WISDOM
over →



NOT REALLY A FOLK DEVIL AT ALL!

FOLK DEVILS



What was the b-side of 'Hank', 'Chewing the Flesh', about?

Ian: "Impotence"

Whiteley: "Desperation."

Ian: "In a word, impotence. I thought there was a lot of humour in that song in that it nods in the direction of heavy metal and heavy metal is usually cockthrust and all that HM shit. I thought it would be quite funny to write a song... its more in the Stooges mode than HM, but to write a vaguely HM song about impotence would be quite diverting."

Whiteley: "Desperation, in other words!"
How important is their own record label, Ganges?

Whiteley: "We're trying to maintain that as long as possible."

Ian: "We always want to maintain, well, more than a degree of independence."

Whiteley: "Well, as much as we can. At the moment we've basically got total independence."

Ian: "There's no way we're going to delegate control to anybody else....I'm not saying we won't sign with a major or a distribution deal....There's certain standards that we've set ourselves, that we simply won't go back on. No way. I'm adamant about that, and I know everyone else is."

It's good to hear someone expound the value of independence and independants. Agreed, the indie scene isn't exactly wonderful at the moment, but I'm sick of bands that use the current weakness of it as an excuse to sign willy-nilly to a major.

Ian: "No one's going to pull our strings, no ones going to say 'oh I think that song is like...er... with the right producer, that could be a really big single' fuck that, we put out what we want."

So it'll still be for you?

Ian: "Yeah, I think that's the best and most honest kind of selfishness."

The Folk Devils are a sort of lifestyle, isn't it?

Ian: "Yeah, without a doubt."

You've been talking about being honest to yourself...4 people and their whole attitude.

Ian: "I've put everything I hold dear out on a limb for the sake of this band and it's been worth it."

Meeting the Folk Devils was quite an illuminating experience. I'll leave you to pass judgement upon the music; the attitudes are my primary interest as far as the zine goes. I must say I didn't expect to hear what I did - and since this interview, I've been far more interested in the band than before. That's not because I agree with all they said - I didn't - but because they're not going to fuck you around. Ian is an intelligent person; it would have been good to have continued talking for many hours more. But the best lines he spoke are contained in this interview. The Folk Devils definatly have their heads screwed on right.

John Slam, 1984, with thanks to the Folk Devils and their manager and their driver.

PS: The Folk Devils

Supported The Fall at the Lyceum after DEAD CAN DANCE split. Ace!!(of course!).

Whiteley: "I didn't mean not talk to us and write what you think, but you can talk to us, ask us and put it into your own words what exactly you saw, you disliked and liked....All our interviews have been, like, in Debut, it was questions and answers. The wanker who wrote it, he put the wrong names by some of the answers, it had his (Ian) name by every answer except for one, and the thing it had my name by, I didn't even say."

Ian: "I'll tell you what I despised about it most; it was completely and utterly neutral. I'd rather someone gave us a really bad write up, a real slagging off, but at least have an opinion."

I ask-ed about the politics of the band: any common causes etc.

Ian: "Careful, Whiteley."

Whiteley: "I think politically, or idealistically we're pretty sound, cos we've all been through certain milns, so we know what we want and what not to do to get it."

He said that somewhat hesitantly, so I'm not really sure of what to make of it.

Ian: "I personally distrust politics immensely. I distrust anything where theres a party line that has to be toed, and everyone has to think the same way. I don't care how good the cause is, it's the sublimation of the individual. Thats crap. Supposedly the Tories stand up for the individual, thats a load of crap as well. They stand up for certain individual individuals with a certain amount of influence. Thats garbage as well."

That sounds quite anarchistic.

Ian: "Anarchy is a word like punk, it's been misused and cliched and turned into slush. It doesn't really mean anything anymore. Anarchy wouldn't work, no way. With anarchy you're trying to combat human nature which is impossible."

Well, obviously I disagree with that, but it's a good point. The final words come from Ian: "I mistrust political stances all round. I think things are too complex to just make everything black and white, when there's a million shades of grey in between. You can't do it, unless you're a fanatic. I don't trust fanatics either."

I agree strongly there. Too many people are being simplistic, especially in terms of the 'left-right' spectrum. That view of things is almost totally redundant- it's just not that simple.

The next question related to their manager, Ray Ganges, star of 'Rude boy', the Clash film.

Ian: "He hates being mentioned in interviews." But it makes good copy for idiot journalists, such as one Luaka Bop of Snouds. Forget her, her crappy article and any connection between the Clash and the Folk Devils.

Somehow, we start talking about James Brown, of 'Attack on Bzag' zine (Ian: "Sex Machine was a really good record") which is an excuse for me to say that issue 7 is pretty nifty, with the Redskins, Sid Presley Experience and lots more goodies. 25p & sae from 1 Granby Grove, Leeds LS6 3BE. How the fuck does he get into every conversation going?

Back to Business. Namely, the state of todays music scene.

Ian: "It's strange. Theres so few bands I feel inclined to go out and check these days."

Whiteley: "I can't think of one."

Ian: "In previous programmes, he (Peel) was gripeing about 'oh god, theres nothing around these days'. I think we got all that airplay for 'Hank' out of default, because there was nothing else around."

Whiteley starts slagging 'Six Dumb Children' and gothioness in general.

Ian: "I hate people who're, like, celebrating and propagating misery... people have read superficially and misunderstood, supposedly th 'right' books, like Jean-Paul Satre, Existentialists and all this crap... well, it's not crap, they're good books, but you've got to see it as one point of view, you haven't got to accept it as a religion and so many people do."

"Oh, things are so boring. I wish something would happen."

And how does "fuck off, wanker" do for a retort? Very well, thank you. If you want action go out and make it yourself. Too many people are content to sit back and wait for others to entertain them. No doubt a few of that sort will be reading a copy of this. They won't take any notice, but I don't care, cos I'm sitting on a goldmine, and they ain't gonna get a bit of the treasures. Ha! When you think about it, and you don't get carried away with insults (ahem), its quite sad really. Once, things where happening. Everyone was a star everyone was active, together, etc etc. The streets buzzed, but not no more. It's all very well just doing something, like I am right now, but its much more satisfying when there are others supporting/helping/leaning on each other. A communal spirit of sorts. Still, I'm throwing my entire weight into this zine, and other ventures,

Mind you, the Jasmine minks are worthy of vast heaps of praise. The singles are brilliant. Marvelous. Buy em, or steal em, or borrow em, but hear at all costs. Even makes disney worthwhile. (Only just, tho) And I suppose I should mention the Membranes as well. And the Triffids. & Rubella Ballet. & the Fall. & many others, but they're really not mind-blowing great. Apart from bands, theres a lack of a great many things. In ish2 of this tome, I hope to nag several peopel into writing a page or ten. Apart from one person who has shown a real, dynamic interest (aloo Maxine!), I've met wiht little ssuoces.

Hallo & thanx to: RICHARD & Michelle, Mick, Emma & Miki and MAXINE and absolutly NA! HA! HA!

Enuff of this pessimism. Lets have some optomism!

Point taken? I'd like to get Inecendary out fairly often - size depending on whats happening & how productive I am. I'd like to get a lot of things done really but no-one seems willing to embark on fresh explorations & new travels. Dull bastards. Well, I'll do my best. And if you don't I'll be sorely disappointed.

PASS THE

ACTION!

and fuck it, I'll acheive something, however small. If its worth doing, its worth doing well, y'know, and if more people had those sentiments, the world would be alot better. The soundtrack to this zine has been stuff like the Pistols, ATV Sioux (early, I assure you!), x ray spex and Blood & Roses. It should have been a long list of bands going NOW, not bands goin then. Bigger it, that pisses me off. There are so few worthy bands going. Trasstype stuff is energy-ridden, but is not my place, y'know. If its yours, then good on yer! It's the only thing about with bollocks to it. The goth crap has died a death really. Good thing too. There are no punk bands about, just alot of secondrate cunts. With the exception of Brigandag of course! But those bastard oi boys are scum, and the same goes for the dreary anarcho pissflow. Yeeuch! In fact, its so bad, there may be a distinst lack of bands in forthcoming issues. I refuse to lower my standards, even if others do. Theres always pop music, I spos suppose. 1/2 of which is scrap. wimpy weedy wishy-washy. Crap, whatever you call it.



BURN IT DOWN!!

music featured could be killed off. Zines don't have to do a fucking thing. No one has to. Its a case of people being ready to accept any shit

pushed their way. Passive consumers. Thoroughly boring. And thats probably being too kind. That sort of person buys Adrian Gurvitz records (an insult if I ever heard one!) But I shall perservere. For the doubters amongst you, that refuse to believe that this zine is any different to others, please take note that: I am an anarchist, but have not rumbled on about Crass/Animal Rights/CND/War/Veganism. Can't be a real anarchist, can I? Piss off turdbtrain.

I'll firme one last salvo at the wacky world of music. Namely, Zigzag, Jamming, NME and the other wankrags.

Zigzag is boring, which is a crime, cos it should be a gem. Jamming is boring, but thats Tony Fletchers destiny, I'm afraid. Melody Maker is beneath contempt. NME is of no value, save for the gig guide & the zine reviews by cuddly Richard Brigadnag. Too many ego's spoil the broth, otherwise. Sounds, well, sounds! All sounds writers are cretins. Nah, Mr Spencer is okay, & Gibson's Brigand review was spot-on (cab't say that about the Folk Devils one, can I?). Tibet can say things of value, too. Tis a pity he doesn't. All in all, these mags are shit. Which is obvious, but I said it to annoy the journalists. Watch the zine reviews for sour grapes!

And there I'll finish, knowing I've annoyed at least 75% of the readers. Good!

Seriously, a slagging and burst of anger can be very constructive! It's better than mincing words, after all. Say what you think, and if others can't take your opinion, tough shit to them.

Well, that filled up a page, didnt it?

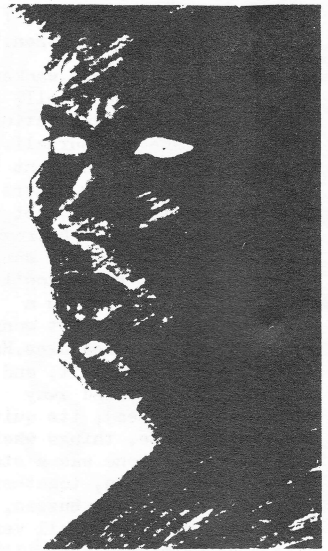
If I was a usual cliched zine writer, I'd now say "do a zine do a band do a massive turd on the flooor!" But I'm not, so I'll say: do something, anything and remember it doesn't have to be musical at all. To the cliched zine-eds, I'll say: what do people do if they don't like music, if they don't like writing, if they don't like doing anything in that vein? I dare say I'll get some fucking silly answers, the best of which shall be printed & ridiculed in ish2. Punk Rock is too rooted in music for its own good. It's too rooted in noise for my ears good. Cheap jibes aside, I wish that this idea of zines having to have

BLOW A TORCH AT IT BY DEATH BABY

NEW MODEL ARMY

The first time I saw New Model Army, in darkest Surbiton of all places, was one of the very best gigs I've been to. Aside from the facts that 3d Screem played well, and that the Lost Cherees played even better, and that the audience and atmosphere was great, and that I ripped my trousers and that I spilt beer all over the place, NMA turned in a superb set of honesty, passion and integrity. Vastly impressed, I stumbled off to Woolwich the next day to see another steaming set, and grab an interview as well.

The three of them, Stuart (bass and vocals), Robb (drums) and Justin (a.k.a. Slade the Leveller, guitar and lead vox), contrast dramatically. Stuart is the most immediate and friendly, Robb is quiet and unobtrusive, Justin is the angry, passionate figurehead and dominates the talking. All three are very honest, and in this sense the band certainly mirrors it's members. The lyrics, agree or disagree, are honest. The music is honest, it's what they want to play and not the flavour of the month. The interview revealed more of it.



Bradford and London; do you have to come down often?

Justin: I'm moving, they're not. I'm not from Bradford so I've not got any roots there. I come from Slough...

Robb: We don't like London. We love Bradford, well, we don't love it...

J: I don't love London, but...

You want to be in the thick of things?

Yes, it's partly that. Saves travelling down. Stuart: It's good for business down here. If

we had business down here for six months, we'd probably come down for six months. But as far as tours are concerned, if you're going from one end of the country right up to Scotland, then Bradford's quite central. It's quite good, then.

ABSTRACT (the current label) and QUIET (the former labd).

J: We didn't get on with Quiet... Abstract were not much better. They were bloody awful to start with, and just recently they've got behind us, they're a bit better. They're very cheap.

R: He's putting all he's got into it, which is a great help. When we started he put it into the 3 Johns and all the other bands on the label and didn't consider us much. Now he's realised. He's spending more time.

Why do you think that is?

R: He realised the potential of the band. Before he didn't.

J: Basically because the other bands...well, Joolz excepted, 1919, well 1919 split up anyway, 1919 and the 3 Johns are, like, cult bands. They're not really into working basically. They're not into expanding whereas we like to work, we like to travel, we like to tour. We're into working hard with the whole of our lives as the band.

The singles: I talked with Stuart beforehand, and he didn't like them.

J: Good songs.

S: The material's good, it's just a very low budget and things. A rush job, people tapping their watches and saying c'mon for gods sake.

R: Wrong producers.

S: Well, virtually none!

R: No producer on the first one (Bittersweet)!

J: And even worse on the second one.

The Peel session.

S: The Peel session was relaxed. It was good.

J: Because like with the studio, you have a day to do a single. It's enough time to start fucking about but not enough time to do anything with it. So you don't really get anything done. On the Peel session you don't have any time to muck about, you have to go straight in, 10 hours, 4 tracks...

R: And it works. It's just like playing live.

J: Yeah, it is like playing live.

R: Basically, first takes. Y'know, not like go back and do it again. It's good.

S: It's only played twice on the radio, at the most, sometimes repeated a couple of times, maybe. So you don't worry about the odd mistake.

R: That's the good thing about Peel sessions, what you can't sometimes get in the studio, you can get the actual adrenalin cos it is like playing live, so you get that feelign.

The lyrics are obviously important, do they come across live?

J: To some extent. Not as much as maybe we'd like them to. We know perfectly well, live, sometimes you can't hear the lyrics cos of a bad P.A., sometimes people don't listen to the lyrics cos they're dancing and stuff, so they don't come across. Never mind. There's more to the band than the lyrics.

S: The lyrics will be on the inner sleeve of the lp.

R: So people can sing along!

Touring; is it 'work' for you?

J: There's very, very few people in theis world that can make a living, and support themselves on the thing they enjoy doing most... we do. We don't make very much money, very little money in fact. It'd be nice to make

~~THE~~ THE PHOTOS WERE TAKEN AT THE MARQUEE AGES AGO. IT WAS A TRUELY MEMORABLE SET WITH WHAT IS NOW THE MAIN LP "VENGEANCE".

"A LIBERAL EDUCATION" WAS THE BEST OF THE NIGHT & IS ALSO THE BEST ON LP. THE LP IS QUITE GOOD BUT SUFFERS FROM A VERY WEAK PRODUCTION, WHICH KNOCKS THE STUFFING OUT OF "VENGEANCE". THE LATEST SINGLE IS NOT BAD, AT FIRST I DIDN'T THINK MUCH OF IT, BUT IT GROWS ON YOU. STILL, ALL THIS ISN'T GONNA DO MUCH GOOD, ~~BUT~~ YOU'LL HAVE PROBABLY MADE UP YOUR OWN MIND ABOUT THEM BY NOW BUT....



a little more. I mean astronomical amounts I'm not too bothered about. IT'd be nice to be able to afford more things than we can afford now. We do make things meet. We're very lucky. It's the thing we most enjoy doing in the whole world.

J: Our job is to make people enjoy themselves. People come along for the wrong reasons, but that doesn't alter our job, which is to make people enjoy themselves.

J: You did the same as the fanzine boy who interviewed last night. As soon as I say 'enjoy themselves' your eyebrows raised.

Well, enjoyment has become unimportant to the majority of political bands about.

J: What you're saying is that we talk about serious subjects like 'Vengeance', 'Falklands', things like that, but if people enjoy themselves, that's the main thing. There are a lot of bands about that talk about very serious subjects and they're downright depressign. Everybody leaves the gig thinking 'oh, isn't the world awful, think I'll go and cut my wrist' and if you feel like the world's awful and you're going to cut your wrist and the world's hopeless, and society's collapsing all around you, what can I do? If you think what can I do, you're lost, you're not going to have any friends in the world. If you enjoy yourself, it makes you strong, you're powerful again. It makes you think not what can I do, but I know I can do something.

Justin has hit the nail on the head. It is possible to be rebellious, angry and happy at the same time. Indeed, if you're not, your rebellion isn't going to have much effect, even less any desirable effect.

To the very essence of New Model Army. This bit sums them up very concisely.

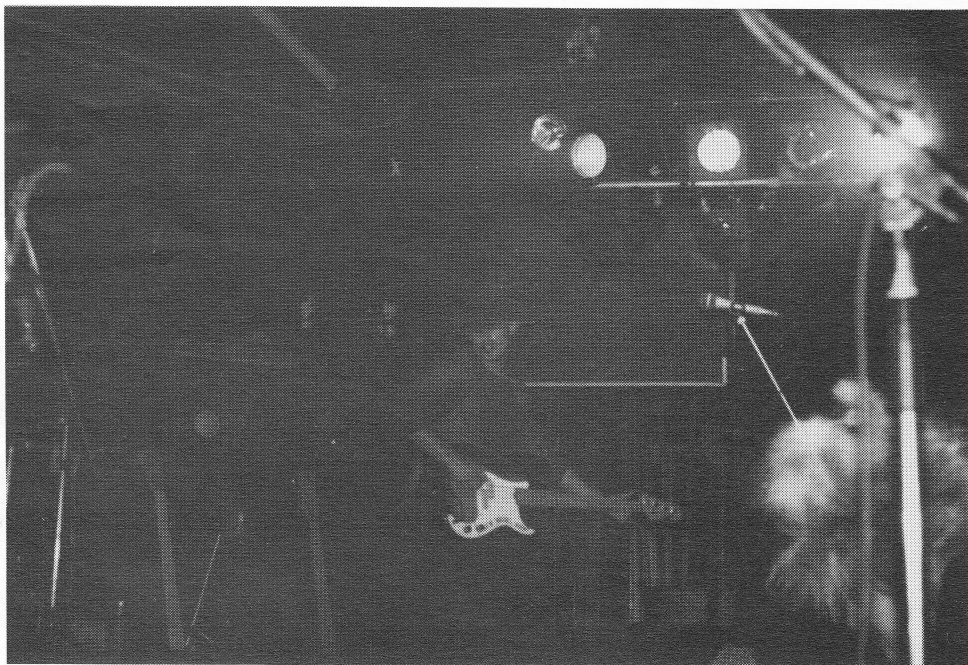
J: Sometimes it's anger, it's love, it's hatred, it's passion, it's all sorts of things, but it's clean. The thing about this band is that it's clean. It's not tainted, it's not cynical. Cynicism is a dirty word as far as I'm concerned.

S: I can't understand why the Smiths are so big.

J: They're a cynical band, the Smiths. Well, Morrissey is, I don't know about the rest of the band.

Well, Morrissey is the one who comes across the most, because he writes the lyrics.

J: He's a very cynical man. He strikes me as very bitter. Bitterness doesn't change anything.



Is it a crime to want something else?

Is it a crime to believe in something different?

Is it a crime to make things happen?

**TO SPIT IN THE
FACES OF THE
CYNICAL FOOLS**

('small town England')

**NEW
MODEL
ARMY**

How would you like to be remembered?

S: As one of those bands that shouldn't have split up. It would be nice to look back, if we're not going in ten years time, it'd be nice for people to think "bloody hell, it's a pity they split up".

J: They made me feel great. They made me feel positive, hopeful.

S: And we never cheated anyone.

The rock'n'roll myth comes in for a knocking by Justin.

J: Most bands fit into what they're meant to be. The way to sell records is to push sex, drugs rock and roll at everybody. Life is one great party, like on Top of the Pops. Which is not actually true. It's a complete myth. But that's the way to sell records, so that's why a lot of bands behave in the way that all the media shows them, ...stardom, the great party, the dry ice.

And you wouldn't want to co-operate with that?

J: You co-operate with it to a certain extent. You can use it. It's a question of our own attitudes to it. It's whether we can use it and remain ourselves, or whether you use it y'know, the stardom, the girls, the dry ice, and everything else, whether you just enjoy it for what it is, or whether you, sort of, using it changes your personality, it taints you, poison your system.

I second that.

P.S.

*(AN HONEST
CHANGE OF
OPINION.)*

Having written all that, I think it must be said that NMA don't have the same effect they had at those first few gigs. I still think they're honest, but quite drab in some ways (not the music, though). They seem very puritanical, authoritarian, disciplinarian, and I find that very off-putting. They are very aggressive as a band, which is not a bad thing, but the bad side of it is showing itself increasingly. The gigs aren't as good, but that's due more to the audience than the band. Having been lauded by all and sundry, many people seem to have jumped on the bandwagon and are mindlessly following without feeling or thinking, as has happened thousands of times before. Whereas some bands can't cope with that, NMA just may. JohnSlam1984. Thanx to Aidan for the pics.

Stop press: NMA have signed to emi for a very large sum of money....hmmmm.



Only ANARCHISTS are PRETTY

T. SLAM once more climbs upon his soapbox, and yells:

Take a good long look around you, friend, at the people surrounding you. Your compatriots, your comrades-in-arms in the youth revolution (snigger). How many of them do you think will be

fighting, revolting, resisting and rebelling in five years time? Two years time? Tomorrow?

Precious few, I'm afraid, precious few indeed. Some aren't, even now; wearing sparkling radical

critiques as broaches and rings. And as for you.....

YOU'RE BECOMING EVERYTHING YOU HATE as you slip towards 'semi-detached&hatchback'ville

A slow drift from ideals to oblivion, via a very false security that may look tempting, but underneath the facade, it's as ugly as HELL.

This "if ya can't beat 'em, join 'em" mentality stinks of desperation and futility. It is resignation to dull uniformity and a nine to five job. It's a useless mentality, because, at all times, YOU HAVE A CHOICE. There is always another option, you never have to join them ever.

Lifelong revolution is possible, and some are putting this into practice.

I look around at my friends and acquaintances. For all the sloganeering and, occasionally, action, only a few are really into any idea of the total transformation and upheaval of the whole corrupt capitalist mess.. A few drift in and out of rebellion, flirting briefly with the ideas, and some just don't give a toss. Sometimes I feel that people will never change, that there will only ever be a few revolutionaries. The entire human race, in limbo.

In five years time, many will have disappeared into the void of marriage, family and mortgage. It's a coma, the slow rotting of any humanity, love and hope they have. I'm talking of more than a naive concept of 'selling out', I'm talking about the future of those who are ignorant, nasty, or just disillusioned.

IS THE panic STARTING TO GRIP YOU?

BRIGANDAGE

THE NEXT 4 PAGES ARE AN INVITATION TO JOIN THE ACTION, STEAL BACK YOUR LIVES & LIFESTYLES AND SPREAD ANARCHY & CHAOS WITH EVERY STEP YOU TAKE, EVERY WORD YOU SPEAK. THIS IS BRIGANDAGE IN THE UK....

"The beast goes slouching towards Bethlehem and it's name is..... CHANGE."

Nothing is stirring in London, aside from the last of the goth/batcave party-goers, getting on down, into the abyss of blissful ignorance. Thankfully, change is inevitable, and whilst some hide from it, and others sit back, content to wait until the bandwagon passes, a few brave souls go forward and embrace it. The beast is on the horizon, and in the deepest recesses of Bethlehem, something stirs.

Individuality, Creativity & Rebellion....
....sums it up very well. So does PUNK ROCK. And LET IT ROT. And ROT AND ROLL. And VIVE LA RESISTANCE. And THE ART OF STEALING. To squeeze all that into one word:-
BRIGANDAGE!

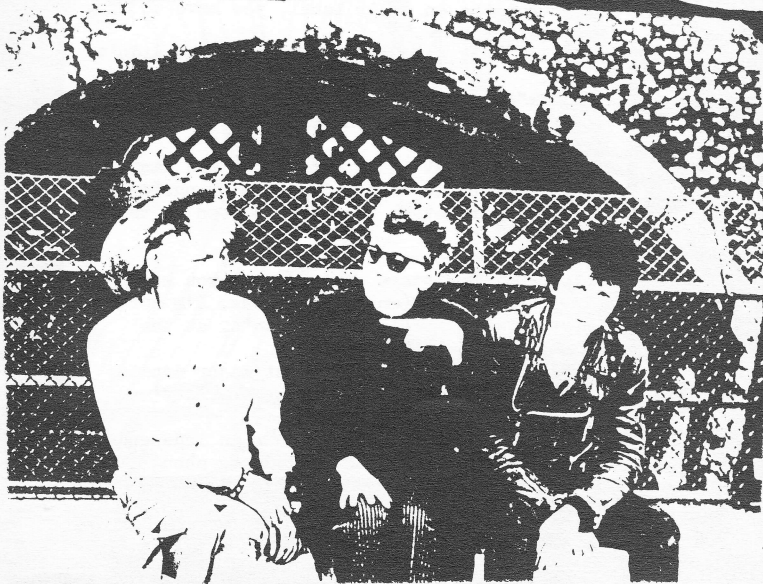
To write about Brigandage as a band would be doing them a great injustice. They are far more than a band, a set of songs about anarchy or 'life on the streets, mate', or a gig once a week.

Richard: "Brigandage are basically made up of ideas, ideals and people." I'm jumping the gun here, so I'll clear up a few points about the first incarnation of Brigandage; the line-up that got saddled with the positive punk tag, of which just Michelle (vocals) remains.

Michelle was voted out whilst in hospital (Richard: "The only way we found out was by looking in the NME and seeing an advert for a new singer) leaving Mick, Ben and Scott to become the duller-than-dull Knives (Michelle:



STEALING



L to R: RICHARD, MICHELLE, DAVE.

"Ben wanted to become a gothic band."). They never got it together, were flung off their record label and have now split. Michelle kept the name, and the current line-up (and, to these ears, the superior) consists of her, Richard (bass), Dave (guitar) and Tim (drums). The other controversy of the time was the infamous 'posipunk' article, written by Richard and printed in the NME.

Richard: "It was saying Punk Rock isn't dead, and here are a few bands that are totally unlike the anarcho bands, totally unlike the oi bands, both of which sets call themselves punk, but aren't. One fits into a grey uniformity and the other fits into a mindless vacuum. The only thing wrong with that piece was that I imbued certain bands with ideals they didn't have, ie Sex Gang, Southern Death Cult etc etc. That is the only thing I regret about it."

Now, can we please drop the subject? Thank you.



The resurgence of Brigandage comes at a time when 'the scene' is at a low. Says Richard: "I think it's a good time because alot of people are really bored with whats going on, so anything good that comes along, people will have to accept it. I think we'll be good. I don't think there's much else going on at the moment. Death Cult and Sex Gang have had their days. That type of scene, all you get now is imitation goth bands like Skeletal Family, who are getting quite a following just because they're there, y'know. There's nothing going on. They're not even good." Which rings true. S.F. are a nights entertainment and never have they been, or will be, more than that. There is no energy, which Brigandage so obviously have and cherish.

Michelle: "Playing live is our forté."

And it shows. The energy floats in the air, Michelle dominates the stage with great presence and the audience feeds off this. When all fits together, the result is an atmosphere unparalleled by any other group about. That is why Brigandage are so important, and if you doubt it, go to one of their gigs and find out for yourself.

Richard: "The attitudes equally as important if not more important (than the music)."

Michelle: "It is more important. I wouldn't have had you as a bassist. To begin with. I mean now you're a good bassist, but the reason I wanted you so much was it didn't matter you couldn't play, it was your attitude."

This attitude, of course, is punk. Richard enlarges:

"Punk mixed with ideals from the beginning of time, really. Punk mixed with ideals from the 60's, 70's, 50's, 40's, everything. We read quite alot, it goes towards making up our attitude. Yeah, of course 76/77 was the most important time for all of us. We grew up there, that was.... yeah, that's our catalyst for the band."

I think thats an important point. Many people seem to think rebellion started in 1976, and some poor dolts even think it started with the release of "Feeding the 5000"! Thus they reject anything that came before it, and are ignorant for it, too.

Where do Brigandage fit, in the current punk scheme of things?

Michelle: "We don't."

Richard: "We're the only punk rock in existence, now. No-one else is."

Michelle: "I mean, the old Brigandage and this one I saw as the synthesis of the two, y'know, the bridge between the anarcho punks, the goth punks and the thrash punks. It's the bridge, the meeting point."

Richard: "Simply because we've got a mixture of the style and.... message and medium."
Michelle: "We've got the politics, the image, not so much image, but the way we look, we've got the music. It's the meeting of all of them."

Michelle continues pouring out words: "There must be people out there who are dissatisfied. Thats why I started it the first time, to link everybody up. So we can go out and play all over the country and they know they're not alone, they don't have to put up with all that c-r-a-p thats around them. If they're on their own, the only one in their village or town or something, then there are other people out there, and set up a network of communication. Only through each other can we do anything."

BRIGANDAGE really do advocate unity, but not to a set, defined 'cause'. They're talking of individuals co-operating, communicating and criticising, whereas 'unity' is used by many as a pretext for a minority to dominate a majority. Political parties are good examples.

Talk turns to the anarchist ghetto, and in particular, Crass.

Michelle: "The thing is, right, it's like getting your own house in order, isn't it..... Most of the anarcho groups are all boys, anyway, like all facets of rock n roll, and they always sing about anarchy, this great cause. It's like something separate from their own lives. They don't eat meat, they don't wear leather, they treat their girlfriends like shit. It's the same old story, they may as well be soul boys! Until they get their own attitude towards each other sorted out, then they're never get what they sing about. They can't make it real for themselves in their own day-to-day lives."

Richard: "I think Crass have done alot of harm, because they've created this mood of sheepish following, which is as bad the oi-ster followers or the gothic followers..... Every single they've put out, they've set a number of rules, you have to be on their label, you have to fit into their scheme."

Michelle: "They had Captain Sensible, he didn't fit in."

Richard: "He did! The only way he didn't fit in was by being Captain Sensible!"

Michelle: "Well...."

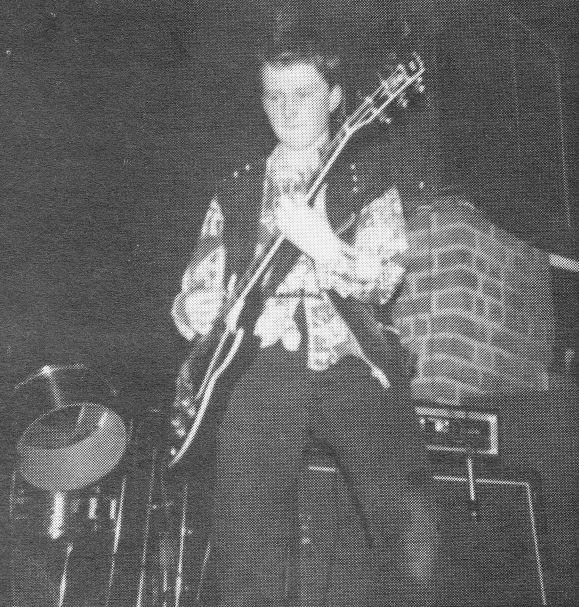
Richard: "Be great if he went on it and sang about rabbits! Instead he sang about nuclear war like every other band that's been on the Crass label."

Business rears its ugly head;

Richard: "At one stage of the game, you might have to use the (music) business. I'm not sure whether we will or we won't, at the moment."

Michelle: "The whole independant/major debate, They're all as bad as each other. They've all got to make money."

Richard: "Often you do come across an independant label that does actually care about it's



bands, but I can't think of one off hand." He adds: "And I know the majors don't give a shit."

Do they want to make money?

Michelle: "YES, lots of the fucking stuff."

Richard is more cautious: "We'll never pander to get money, in terms of attitude or medium."

They want money so as to use it constructively, after all, as Michelle says, "if we don't get the money, who does?" Whereas the hardcore anarcho bands reject money, business and thereby alienate themselves from the mainstream music industry, limiting themselves in the process,

Brigandage want to 'turn the tables', subvert from the inside, although they'll have to be cautious. Richard: "I don't think anyone gives a shit in business. Money just blinds."

V I V E L A R E S I S T A N C E!



There is, amongst the gothic scene, a lot of imagery using occult, magick symbols. This lack of comprehension of magick has led to abuse of the ideas and thinking behind it, resulting in its perversion. Says Richard:

"Magick simply is bending events to your will, which can be as simple as getting up in the morning and doing things."

Magick on a deeper level, is invoking your will through ritual, which is what Crowley-anity is. A lot of people from 1981 onwards were interested in Crowley, not black magic it's not called black magic, that sort of ritual magic, simply because it was a positive force. You could use it. It's also a very basic and fundamental force that a lot of people had forgotten about since the dawn of the industrial revolution, and that back-to-basics attitude was fundamental of the punk squatting scene around Islington/Hackney since about 1981."

Michelle: "I've believed in magic since I was little, really. I've always believed that whatever you want, you'll always get, as long as you want it enough. I suppose that's a case of pitting your will, to will something to work. The reason I don't like Crowley much is it's a very male orientated form of magick. Isn't it Richard?"

Richard: "To Crowley's extent yes, because he really used women in his magic. But he was a great thinker, he's a very powerful man, very attractive."

On its misuse by Sex Gang et al, he says:

"It's like with everything, people take the symbols and the myths and distort them beyond any sort of reason or rhyme."

Michelle: "Look at punk rock!"

Richard: "Yeah, exactly, it's the same type of process! People like Play Dead, Skeletal Family, people like that who don't know what the fuck they're on about, and still use that type of imagery...."

Michelle: "Sex Gang."

Richard: "Yeah, Sex Gang, worst offenders.... then I have absolutely no time for those people at all. And anyone who does, is selling themselves a lot short. Blood and Roses were the only band who knew what they were talking about. And they did in fact invoke a whole spirit around themselves through that sort of a medium."

Trying to ignore that pun at the end, I'd agree with what Richard has said. These bands make no attempt to understand what they're trying to do, and show themselves up as the ignorant dullards they are. They are not scary, they are not mysterious, they are not 'deep'. They are just boring.

BRIGANDAGE

EVEN MORE

To betrayal, now. I asked them about their feelings about bands who "sell out", citing the Clash and PiL as examples, and incurring the wrath of Michelle.

"Pleeeeee! Lets leave PiL out of this!

I'm speechless! Look, I'm sick and tired of having to defend PiL. If I read one more fanzine going on about (whines) "oh, piL, oh..". What next! PiL is just there as a music form, just there for records. As far as I'm concerned Johnny's done his bit. Do you know what I mean? He's 29 now, he can't keep going on, offering everyone an escape route. I mean, if they haven't seen it now and used it themselves, its ridiculous. As far as I'm concerned he does what he likes. People still expect Johnny to be like 'anarchy in the uk' up there, and then they can look to their vacerious punk rocking for him or something. It's eight years on, it should be up to people like us and younger doing all the groups."

As for the Clash, Michelle felt "totally betrayed" and Richard "felt disappointed" but now "I don't mind" as they mean absolutely nothing to him. Dave the guitarist wasn't at the interview, which spared me from another torrent of words similar to Michelle's diatribe! As he later told me, he thinks alot of Strummer and co. and believes them to be more honest than the average 'street-cred' rock n roll band. Richard gets the last words on the subject:

"I feel more discouraged by people like Sex Gang and Southern Death Cult, who had some sort of spirit about them in the early days, and then lost it through pure egoizing."

Politics are part and parcel of Brigandage; not party politics, but the politics of the individual. Brigandage are anarchists.

Richard: "We're more interested in changing peoples lives, and our own lives. We're not interested in voting, because our vote is a no vote. We don't vote which is a vote of no confidence. So it's not a cop out, we're not sticking our heads in the sand."

Michelle gets very irate when communism crops up: "How can anyone who supports revolution and all that jazz, how can they possibly support revolution that supports politics that have to have a state. It's beyond me! If you want revolution, why don't you become an anarchist? But no no no, they can't handle it so they have to support something thats going to give them a government."

Richard: "Well, they think they're doing it in a direct sort of way. They treat anarchy as 'oh you're just copping out, we're talking about the real issues' which is, like, not exactly true. We present as radical critique, as any of those type of bands (eg Redskins)."

Richard sums everything up by saying:

"We're interested in intelligent revolution. The most intelligent revolution is anarchy."

And that seems a good point at which to finish. I could write pages more about this band, the one band I'd truely miss if they suddenly finished. In a way, the rest of this fanzine is about Brigandage, inspired by their gigs, their attitude, themselves. Further more, it's not just me who gets something out of them, but whole audiences can and DO. If you want proof, search them out. I assure you, that great treasures will be found.

"Creativity. It's one of the only things that's truely worthwhile."

John Slam 84.



"They said that oblivion was their passion.

They wanted to reinvent everything each day;
to become the masters and possessors of their
own lives....."

"Incendiary" has a policy of only featuring bands that deserve coverage; therefore a band mentioned is a band recommended, and 3D Scream are strongly recommended indeed!

I'll skip the history, as that's not really important. Suffice to say that after an upheaval or two, they arrived at the present, and best, line up of Mo (sax), Simon (drums), Steve (guitar) and Paul (bass) the vocals being shared by Steve and Paul. This is the 3D Scream I've seen 5 times, the first supporting Look Back In Anger (rip) in October 83, and the most recent supporting Brigandage at the Clarendon (August 84). Obviously, over this period, they've improved, as any band worth it's salt should. They still have quite a bit of ground to cover, but they're bounding forward at a remarkable pace.

Y'see, 3DS oooooooze energy. That is why they put other bands to shame, they never "go through the motions", but put everything they've got into whatever they're doing. Congratulations are in order for that. I'm sick of empty, ritualistic, and therefore dishonest, bands. I want some fucking passion and guts. I wanna see groups come off stage drenched in sweat, not with their hair and make-up in immaculate shape. I wanna see people motivating and motivated not posing and pouting. That's why 3DS should have your attention. And if you need more reason than that, I feel very sorry for you and I hope you rot in hell.

Still, back to business. 3DS when I first saw them, had obvious influences, to put it mildly. Clash, Tox, that sort of thing. To their great credit they have started piecing together a more original sound, due not only to the sax but improved songwriting and playing. Given enough time, this lot will produce musical masterpieces. Unfortunately, none of the latest material has been recorded, the most recent tape being a live performance from

3D SCREAM ARE THE



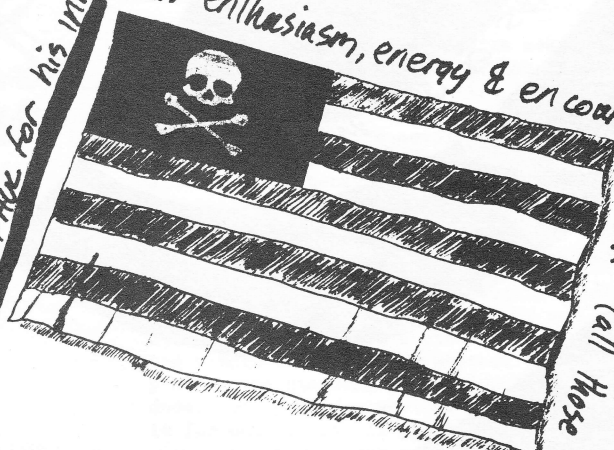
Optimists

Left to right: Mo (sax), Simon (drums), Steve (guitar), Paul (bass)

November (supporting LBIA). Not that it's a bad tape, but it's hardly representative. New songs are being performed, the strongest of which is 'Crack-down', a right thunderer of a tune. Of the older stuff, two tracks stand out; 'The Optimist' a bouncy number, quite commercial, but still retaining some backbone, and 'State', a classic in it's own right that should be played 1-2-3-4.

So check this band out, and you won't be disappointed. The live Clarendon tape costs £1 and an sae, and is of fairly good sound quality. Paul also writes that fine zine 'State', that should have been on page 3, but I blundered! Still, 3Op and sae gets you a great bit of reading matter. The address for all this, and any other correspondence with the band, is 13 Birch Court, Thicket Rd, Sutton, Surrey. John S. 84.

Many thanks to Dave for his infectious enthusiasm, energy & encouragement (all those e's!)



3D SCREAM

INFO
13 BIRCH COURT,
THICKET ROAD,
SUTTON,
SURREY

"A Pack of Lies" no.5 is entirely based around 3DS, save for a few gig reviews. Interesting, lengthy & fun! Free, too, for an sae from 8 Pebmarsh Road, Colne Engaine, Colchester, Essex, but he's probably sold out.

SMASH OUR SEXUAL STEREOTYPES AND STOP BEING

ALL I MEAN (AND I MEAN ALL) SOONER WE ALL

This society simply hates us being emotional, so it throws up stereotypes for us to fit into. Stupid, harmful stereotypes of beer-swilling working-class men, well 'ard rugby club types, who go out every night, get smashed, come home and beat/rape their wives. Middle-class business

All your life, you just go through the (e)motions. All the pretence of 'love' is a lie, a lie validated by marriage. All the 'care' is false, conjured up because you feel you ought to, rather than through any real emotions. It's sad, and knowing that I'm just as much a victim hurts.

Love is love, and it'll always be around to remind us of our discontent. Only it's form changes, twisted about to sell cigarettes, and you lap it's perversion up. Can you admit your love to someone/anyone, in public? Can you do it at all? And I just wanted to show you I cared, I felt....

Sexual liberation is a SHAM. It's the same old pressures, exercised differently. If you truly think any progress has been made, you're badly out. It's the one step forward, two steps back syndrome. Instead of promiscuity being the main issue, contraception takes the limelight. The

Do you wish I'd not said these things? Am I scaring you? Have I hit your unfeeling heart? Is your mind whirling around? Can you take anymore of the truth?

People try to shout me down, block me out by invoking social controls, but they do it out of fear, and I pity them for it. Sometimes I pity myself, for being as ensnared in this web as much as they are. This is a cry for help, and it goes out to all of you, in the hope someone will listen and be touched.

It took me a long time to muster up the courage to write this, & to print it for everyone to see. Going naked in public. I can see that I'll be ridiculed, but I don't care anymore, because anyone who ridicules me for this is the sort of person who should be dead. Kill them, they haven't any hope at all. In fact, they're already dead.

number of men I've heard say "oh, if she gets into trouble, she can have an abortion" is nauseating. Putting their birds on the pill, unworried by any side effects, after all, that's for her to worry about.

I'll pour my heart out, in front of you, and you'll tread it into the ground. A show of muscle, just to impress the lads and lassies.

WELL, SOMEONE HAD TO SAY SOMETHING, SOMETIME THE SOONER WE ALL



JUST GOING THROUGH THE (E)MOTIONS.....

men, who blend into the crowd without a trace of individuality, and when they get home, they release their aggression on their wives. I don't know whether to hate them for their pure stupidity and mindless boredom, or to pity them instead.

LOVE IS FOR FOOLS AND
ALL FOOLS ARE LOVERS, ITS
RAVING ON MY HOUSE AND
NONE OF THE OTHERS.

LOVE IS FOR FOOLS AND
GOD KNOWS I'M STILL
ONE, THE SIDEWALKS
ARE FULL OF LOVE'S
LONELY CHILDREN,
THE SIDEWALK
REGRETS THAT
WE HAD TO
KILL
THEM

Why do people, and this applies to the most broad-minded as well as the narrow, never admit that homosexuality exists within themselves? It isn't just something that other people do, it exists in you, me, your partner. In all of us. A survey of American males showed that 90% of them had had some sort of homosexual experience

I know you're in love every minute of the day. I know you lose faith occasionally, gain faith just as many times. I know, in your heart of hearts you want to reach out and hug everyone. I know you sit in your room crying with grief and frustration.... why can't you admit it to me?

at some time in their life. This doesn't mean they are gay, but it does acknowledge that in every man there is a 'flaw' in their masculinity. In every man there is a woman struggling to get free, in every woman there is a man struggling to break out.

'Tales from the Wasteland' scared me. Shook me up. An open show of emotion, unabashed. Whenever someone criticises it, I can't help thinking that they're trying to hit back at it. That it ripped them as much as it ripped me, and they have to put up the defences and hide behind insults, rhetoric & ignorance. 'Tales....' is one of the few fanzines I can read over and over again, each time discovering another pearl.

Love, JOHN SAM 1994

Hello.
This is the last bit to be written, before the entire package is carted off to the printers, where it will be printed (obvious!) and then unleashed upon an unsuspecting public.

If all goes well, which it undoubtedly won't, issue 2 will be out in Feb, and with a bit more luck, ish 3 will follow soon after. I'd like to start getting this out fairly often, but that's in the lap of the gods, and seeing as I renounced that sort of crap ages ago, there's little chance of that. Also, to put out a zine regularly, things must be happening every month/week/day, even, so I've something to vent my spleen upon. Due to apathy, I may not be able to go a venting very often.

But I shall persevere, with large quantities of beer, gigs and other modern-day curses, and will do my fucking utmost to get things together. This zine may not be brilliant, but what's important is that I put everything I had into it. I TRIED. I MADE AN EFFORT. And unless you're an utter wanker, you can't criticise me for that.

Anyway, I'm running out of space, so I'll remind you of the address:

@ 40 Lady Somerset Rd,
London NW5 1TU.

Not that you'll use it, but I persevere,
END.

(Camera pulls away from typewriter, turns away 180 degrees to reveal masked lunatic in pointy black hat and cape. With a leer, he winks and turns out the light.)



GOODBYE!

SOMEONE IS LAUGHING

...at us, as we wallow in our own excretion. Everytime we clamour for another chunk of 'propaganda-as-comfort', and everytime we pull the wool down over our own eyes, you can be sure that someone in the topmost echelons is laughing heartily. Each and every time, without fail.

...as the masses fight in Harrods for January sales bargains, laughing at the acceptance of the consumerist nightmare. And as the few rejecting it build their own nightmare; from frying-pan, straight into the fire, the 'alternative' culture is just as much as a dead-end as the mainstream cul-de-sac.

...at the apolitical and neutralists who simply don't care about their future, their free will and their own humanity. They are content with their (measly) lot and accept every bit of bullshit pushed towards them. Never questioning, never asking "Why?", never saying "No!", never doing anything out of initiative. Just accepting passively. That passivity is their death-wish.

...oh yes, laughing loudly, laughing at all of us, but no-one seems to hear. And should the laughing dwindle, they'll just take one more look at your life, and the laughter starts once more...longer, louder and nastier.

SOMEONE IS LAUGHING

...and if anyone hears it, they just shrug their shoulders and turn back to their living death.

AT YOU

"WE HAVE
MAINTAINED
A SILENCE
(LOSELY
RESEMBLING
STUPIDITY)
(GRAFFITI FOUND
CLOSE TO WHERE
A YOUNG PUNK
ANARCHIST
KILLED HIMSELF
WHILE ATTEMPT-
ING TO BLOW
UP THE MAIN
POLICING
COMPUTER IN
ONE OF NEW
ZEALAND'S
MAIN CITIES)

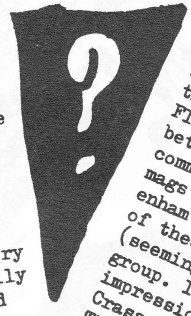
LUMINATION

LAST MINUTE MENTION'S FOR THE SID
PRESLEY EXPERIANCE - GREAT, NO PUNCHES PULLED
Rock 'n' Roll WITH ARRAGANCE - LOOK MUMMY
CLOWNS - VERY IMPRESSIVE AND MADE A
LASTING IMPACT WHEN I SAW THEM - &
A FEW OTHER WORTHY BANDS LIKE EULI,
THE TRIFFIDS ETC. CAN LONDON BE



DISTURBING FACTS dept.
The Brighton bomb certainly sent a few shock waves through the British heirarchy. Also provided a welter of disinformation to wade through. Like, why did the police say the 100 pound bomb was just 20 pounds? Like, why was the army alerted 48 hours prior to the actual explosion? Why have they remained on permanent stand-by since?
I found the above information in 'Black Flag fortnightly', an anarchist newspaper. If you very different from what the Sun, Star and Mirror would have you believe. Worth hunting out, if you're interested in fighting the Other anarchist periodicals worthy of a mention are Black Flag quarterly, Anarchy & Logo. Logo is especially wonderful, continuing from where Xtra left off. The other two are mags, publications are the real 'alternative' and don't believe are the majority of fanzines that claim to be the 'underground press'. This sort of publication is the real thing, rather than zines who regurgitate the slogans of Flux, Crass & company. Bridging the gap between the accessibility of zines and the committal, purpose and intelligence of the mags is "Stuff it" from Box 010, 110 Cheltenham Rd, Bristol 6. 30p & s&e gets you a lot of (seemingly) action based example from a group. I say 'punk-based' as it gives the impression of people who've learnt from Crass and are taking it a stage further. This publication really breaks the barriers between zines and the other alternative publications. And not a bit of music in it!

MOVING ONCE MORE?



Abolish private education? Of all the stupid, dangerous and lunatic ideas I've heard in my life, that Stalinist plot comes close to being the worst.
The left-wing advocate this policy under the pretence that it'll alleviate class differences. Which it will, but only extreme differences, i.e. between upper class people and working class people. The state education system at present, contains rigid class structures; there are working class areas (inner-city) and middle class areas (the suburbs for example). These areas have different capabilities and problems and features, which are reflected in the local schools. The majority of the trouble is contained within the state system, and the private sector is only the thin end of the wedge.

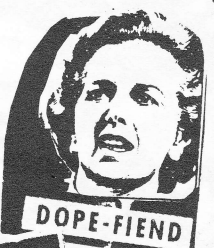
TAKENOTE

Secondly, abolishing the private sector would put every aspect of education in the state's hands. Do you really trust the state to maintain educational standards and not resort to mass-indoctrination. One reason for Hitler's phenomenal rise to power was due to the grip he maintained on the schools. Once he had power, he would never lose it to an internal threat because he recruited the youth to his ranks, 'Hitlerjugend'. Once he had the children, he had the parents. The right-wing don't have to pursue this policy, as the majority of private education is right-wing, reactionary and based on income. The left- have no desire to put this to rights, but to 'even the score' and grab a few kiddies.
Finally, the most damning aspect of this policy is the destruction of the (albeit few) libertarian, progressive schools. These are private, simply because the State is by it's very nature, conservative, and obviously doesn't want to encourage new, fresh, threatening ideas. These few schools are the last hope of advancement, and their end would be a tragedy.
All in all, this sort of change is very dodgy indeed. Mind you, keeping things as they are now is just as dodgy. Answers? There isn't a satisfactory one to be found, without altering the shape of society. More on this subject next issue....john slam oct 84.
For further arguments about education, read KRISHNAMORTI - he set several 'schools' up here in the U.K & in India. Bit obscure but worth making the effort
3 cheers for SPAIN - they've abolished homework!



FANZINE DISTRIBUTORS:

- *Living Dead* Ste, 11 Charnock, Skelmersdale, NN8 9DZ. 25p&s&e gets you his zine, & £1&s&e gets you his compilation tape (good!)
- *Falling A* 1st floor, The Arcade, Pier Ave, Clacton-on-sea, Essex. Quite simply, the best, stocking everything worth stocking!
- *Rouska* White Hse, Lumby Hill, Monk Fryston, LS25 5EP, N Yorks. Due to slackness, I've not written for a while, but they were excellant, and I'm assured that they still are, if not even better!
- *Prisoner of Charity* 22 Burnside, DN20 0HT. 25p&post gets you PofC zine as well.
- *Protect & Survive* 5 Park Road, Stony Stratford, Milton Keynes. And there must be more about, so contact moi, pleaseee! Into the bargain, I've sarterd flogging mags & hopefully will expand to tapes & stuff. The address is 40 Lady Somerset Road, London nw5 1tu. Now, put pen to paper, stamp to envelope & exercise your hands.
- *Retaliation* 12 Bell St., Newsome, Huddersfield, W. Yorks., HD4 6NN.



DOPE-FIEND

Fashionable Englishwoman Reveals the Frightful Experiences She Endured in Trying to Break the Grip of the Drug on Her Tortured Mind and Body

YOU HAVT LIVED IF YOU HAVT SEEN

THE MEMBRANES!

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WELL, THIS IS BETTER THAN 'WA! WA! I'M DROWNING!', INNIT?!

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DEMOCRACY?

Since the Brighton bombing, our beloved government has been bandying about the idea that democracy is a truly wonderful thing, that it is working, and generally giving the impression that all is well. Which is lies. Democracy isn't working, has never worked and I can't see it ever working due to inherent contradictions within it.

The basis of democracy is a system of government by the 'people' (whatever form or role that may take). It's a means of government, managing politics and politics only; it is not a way of managing economics or society. For this reason, democracy can exist side by side socialism, capitalism or whatever.

For starters, democracy involves generalisations to the extent of making a mockery of equality (the basis of one man, one vote). South Africa is a democracy even though it denies it's black population (very much in the majority) the vote. The same was true of Switzerland until the 60's, where only men could vote. The same is true all over the world as under 18's (and in some places, under 21's) aren't allowed the vote. In Britain, this means over 9 million are deprived of votes. Further more, in some places, an unofficial form of racism means that immigrants who don't speak the native tongue never get the vote due to all the forms etc being made out in a language they don't understand. Where a country has a substantial immigrant population, or even

It certainly wasn't for the Jews, gays, communists, anarchists and the many other minorities that suffered under Hitler's democratically-elected regime. Equally, the conservative party's policies deliberately oppress the poor - the number of people living below the 'poverty line' has risen dramatically since 1979. By what right has anyone to the (collective) power of life and death over others? Is it right for the majority to rule over others? The crux is: is it right for anyone's will to be enforced, be they in the majority or not? As far as I can see, it is not, it never has been, it never will be.

(This pinpoints another failure of democracy. Whereas Hitler actively oppressed minorities, and is obviously wrong (not to mention mad), some majorities have elected people who've passively oppressed others - although not actually

touted by the SDP and other wankers (why are they in favour? Cos they do shittily in the present system, not to uphold any principles or such. Don't be fooled), as the country as a whole elects representatives, rather than areas getting regional representatives. Obviously, the people will be out of touch, talking to 'the people up there' rather than their own individual MP. Under the system employed now, at least we have that touch of individuality.

Unfortunately, the political arena is dominated by 3 parties. The continual pushing of these 3 means that others are ignored or ridiculed. And votes are cast for the party that has a chance of winning, rather than the party believed in. Further more, the party system means that people vote for sets of policies instead of their own particular ideas. This distorts the idea of democracy being the will of the people, as its plainly not.

Do you still have faith in our system? Are you really being represented? Is your contribution to the running of the country as important as you've been told?

There are many other faults in democracy. There's the old problem of areas within a country wanting independence, such as the Basques in Spain, perhaps even the Northern Ireland problem can be accountable to this. Should they be given independence? If so, where does the



attacking them, they're doing nothing to relieve the pressure; the failure to effectively fight poverty, for example.)

Are the intentions of democracy really as correct and morally upstanding as we've all been lead to believe?

In most of the democratic countries of the world, the system is based on representation - someone is elected to represent some body of people. This is very dodgy under the proportional representation idea, currently being

process stop - after Cornwall goes independent, could Truro? If Truro goes, could roads declare themselves? Getting ridiculous? Perhaps, but if one body of people can go independent, why shouldn't another? Size is immaterial. And if you refuse to let this happen, you'd be enforcing the majority's will on a minority. Catch 22.

All in all, democracy is not the wonderful thing unscrupulous politicians tell us. If the Brighton bomb heralded the end of it (and I don't think it did) then hooray! Smash this shitty system, tear it down! Thankfully the bomb didn't destroy it, the alternative would have been a military dictatorship (did you know that the army was put on alert 48 hours before the explosion?).

Still, perhaps you'll go away and question the fundamental basis of our government/slavery. If so, then this article has succeeded in promoting thought and possibly even action. A vote, remember, may be for the Tories, or for Labour, or even against a party. In all cases, it's a vote for Democracy. And that's a bad vote.

John Slam Nov 84.

where a county/borough has, this creates an imbalance in the results.

The South Africans claim that the blacks can't handle having the vote. The Swiss said the same thing about women, as did Britain before the suffragets. And people say it now about the under 18's. This generalisation is obviously distorting all democratic notions of 'equality'. Of course I'm not suggesting that 2 year-olds should vote (they'd probably be illiterate, anyway) but a good deal of 14, 15, 16 & 17 year-olds could easily take the responsibility. In any case, not all over 18's can vote responsibly - I'm thinking specifically of NF supporters.

Are you still prepared to believe that democracy and its 'righteous principles' are true?

The most fundamental reasoning behind democracy is 'majority rule'. That the majority should have their way over the minority. Is this a good thing?

PAH!

OK pals, it's time for all your favourite fairytale characters to come to life, time to pack your belongings in your old kit bags, forget so-called 'reality' and set about discarding your inhibitions & transcending the barriers of 'possibility' with

FLOWERS IN THE DUSTBIN

so your partner in crime for nights of pure energy,

Bands come, and bands go with alarming frequency; one minute cult heroes (it only takes a couple of singles), the next, a vinyl memory. They never mean much, having too short a life for any impact. Or, if they don't die, they simply dwindle away, confined by their own rules and regulations. If ever a band breaks out of the 'alternative' ghetto and to wider appreciation, it will be Flowers In The Dustbin.

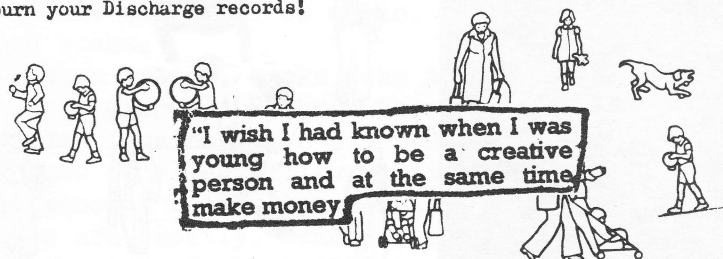
A Flowers gig invariably turns out to be quite an occasion. Something to look forward to, something to relish in, and something to remember. It's useless trying to document F.I.T.D. in black and white when they're such a colourful band, but I can tell of the inspiration and hope so many people are getting from them. And if you want to know of such mundaneities as "when did you form?", I suggest you follow that line of (non)thought for yourself.

That F.I.T.D. aren't a run-of-the-mill band should go without saying; if they were, I wouldn't be writing about them. Equally, and this is important, the audience isn't run-of-the-mill. A more interesting bunch than the usual pogoing punters. That says something.

Gerard is a very good performer. He puts a lot of emotion into the words, giving them a new dimension. And the words themselves aren't simplistic slogans. That's an easy way out, and it's not for Flowers. They use the magic formula 'Originality'. They use it throughout their activities - from records to fanzines, and all stops in between. Oh, for more bands like that!

Musically, Flowers are an interesting proposition. No easy comparisons, a multitude of styles and many different influences serve to make up a distinctive sound. Spikey guitar, thumping bass, a lot of bounce. The "Freaks run wild in the Disco" 12" shows their diversity, from sombre piano/vocal numbers ("True Courage") to dynamic jaunts such as "Last Tango in Vietnam". The whole record jumps all over the place, bouncing off the walls and floor. Wonderful.

Flowers in the Dustbin have a new single out in February, "Nails of the Heart" on Motarhate, a tape "all the best people are perverts" out god-knows-when, and two zines out now! this minute! 'Novembers song' which is okay, and the exhilarating 'Stranger in a Strange land', each yours for a mere ten pennies. Flowers are improving with every gig. Flowers in the Dustbin are the Xmas present you've always wanted. Contact them via Rough Trade, and burn your Discharge records!



"dancing in the decadance...

your perfume smells *

not paying any pittance...

and your complex tells *

in open wounds of countries...

- they're staring at your make-up *



dancing in the disease...

....WILD, HUH?

2+2=3

2+2=5

flowers in the Dustbin.

like their some words of yours, maybe.

mistrust

"It's not one person and three hangers-on, it's four people and I think it's very intense because of that."
F.I.T.D. use many images... insanity, beauty, age... all used cleverly. They aren't straight forward with blunt truncheons of slogans. You have to dig into the lyrics to find out what they're really saying. That's a good thing, it makes people dig, put in effort, rather than the easily swallowed, easily regurgitated ranting of others, the whole message bypassing the brain.

"What if you don't agree about something; a lyric?"
"Then it doesn't go. You can't go on stage and sing a song that all four people don't agree with, otherwise you don't get a song that you're all putting 100% into. You've got to put 100% in, otherwise, people are paying money, y'know, you're just ripping people off."

F.I.T.D. are, without doubt, the most important band to operate within anarcho territory, since the brilliant Mob. They're passionate, emotive, inventive, goddamn it, even musical, so that sets them apart from the conventional punkers, straight away. They also care about what they do, about their product, and the 'good enuff' attitude has no place where they are concerned. All in all, a breath of fresh air in a stale, claustrophobic room.

"Rather than a philosophy that you can sum up in a slogan or a sentence, it's a sort of a heart feeling rather than a mind feeling."

But that's so unimportant; after all, F.I.T.D. aren't limited to anarchist punks. They aren't limited even to the whole death-ridden planet. They simply aren't limited. They utilise the imagination and stretch bend and snap reality. It's easy to do. Just try it. Accept nothing; there isn't a reason on earth as to why you have to work, have to marry, have to do anything. That reality exist only in our minds, and can easily be banished by running your own life.

"You've got all the shit and you can sit down and get depressed by it, and everybody gets depressed although alot of people try and give off the image that they don't, or you can pull yourself above it and do what you want to do, and realise you don't have to take any shit off anyone."

F.I.T.D. have alot to do with that realisation- the realisation of freedom, fear, captivity and release. The realisation that you simply don't have to be like everyone else. After that you consolidate, then you run wild in the disco, and you don't give a damn! F.I.T.D. are a trigger to fire you're imagination, and as such, they are part of the most powerful weapon ever- the individual.

dream of looking for us

When I was 18 money was a necessity for eating

no play in the spaces

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we can,
they never

"...Everybody's got emotions, and we're not scared in showing we've got them."

After all is said and done, every aspect of this life comes down to emotions. Logic is all well and fine, and has it's place, but it can't beat honest emotion. It lacks spontaniety, chance and a thousand other factors. Feeling is the key, whether you're feeling love, hate, or indifference. Yes, even hate is an emotion, and is it as bad as it's made out to be? It's part of us, after all...

"I saw all my friends around me growing up, giving in, and becoming less friendly and more suspicious of & vicious to people they met." (from 'Stranger in a Strange land' zine, by Gerard.)

A constant theme of F.I.T.D. is of never-never land, where no one grows up. A land where people aren't corrupted by schools, tainted by teachers, bastards is another word, who are interested only in keeping them in line and not in 'teaching' (dodgy word) them what joyd can be found, what freedoms and what beauty, real beauty, can be discovered. Instead they start the drudgery of life, handing out the instructions and orders, preaching mistrust, logical emotions (a facade to wear when with 'friends') and generally fucking them up for life. Teachers aren't humane at all, how could they be, attacking the weak and defenceless. I hate, venomously, all teachers.

"We're not forward in political theory. We're not forward in doctrines as a way of life..."

"...and we haven't got as a goal simply to spread the word of anarchy to as many different people as possible."

F.I.T.D. are more a personal experience. They appeal more to the heart than the brain, which can be a dangerous thing and at the same time an enlightening thing. I remember the first time I saw them play, at the Adam's arms. Things had gone wrong- the drum kit hadn't turned up. F.I.T.D. played for free. It moved me from bystander to active participater. It moved me from indifference to elation, and I didn't know one fucking iota of what they thought. Their approach is a powerful one.

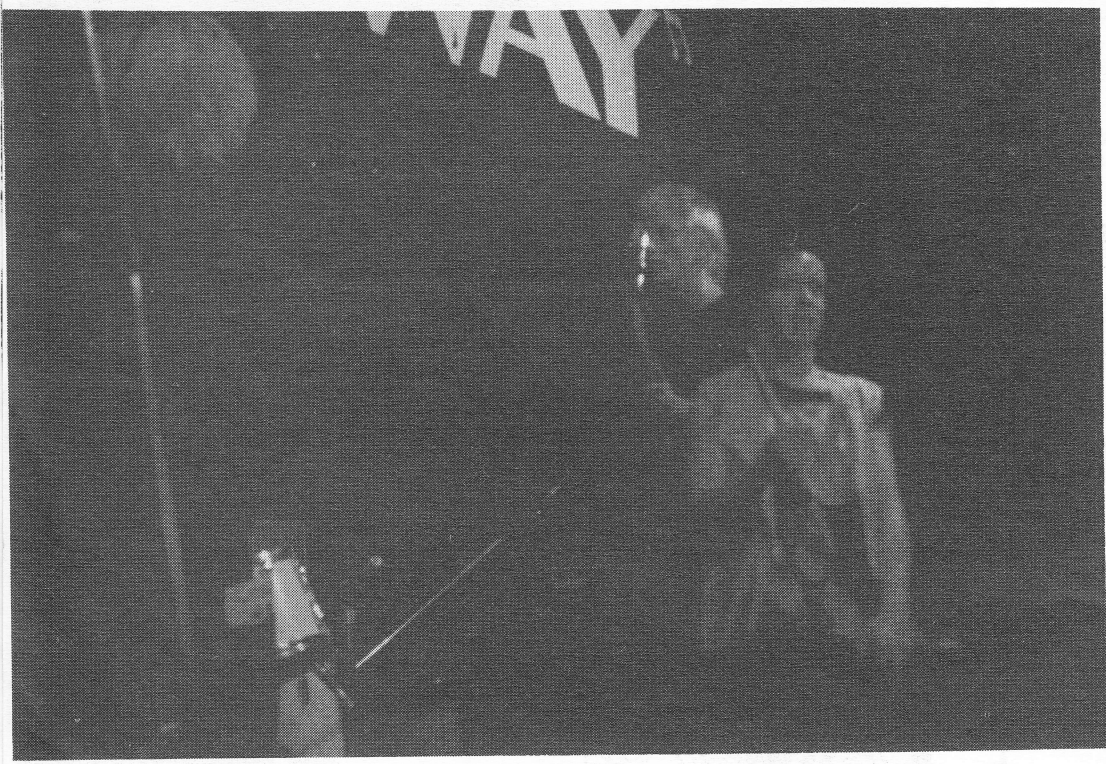
"It's not message music, it's not music you listen to and say I agree or disagree. Hopefully, it's inspiring."

I remember the last time I saw them, at Interaction, supporting Rubella Ballet. Their musical proficiency has increased, but that's beside the point. It's still a thrill for me, a rush of adrenalin. They really do inspire me. Very few bands do.

viccom anyway!

Today everything is

money.





WIERD SCENES INSIDE MY GOLD-MIND

I should have gone into military service, but I managed to avoid it. You had to go for three years and I didn't want to kill people in Indo-China or Algeria. I was helped by a magician who hypnotised me so that when I had a medical examination my heart beat 200 times a minute!

3. because they can only punish material things, in the same light as

At 18 I lived for the day and I thought I was immortal. The one big difference between then and now is the knowledge that one day I am going to die. Strangely enough this doesn't push me to do a lot of things. On the contrary, I spend more time doing simple things, like cooking.

Let's be honest, I enjoyed my life more when I was 18. I had more feelings and emotions.

heads in the sand to shall make them

As you get older I think you lose a lot of your imagination and understanding of the world. You get into the system. You become a director or a banker or whatever. I wish I still had the same curiosity and imagination

"The whole worlds saying 'you don't fit in, so you're wrong, you've gotta try harder' to fit in.' Hopefully they can listen and see and watch and feel, and come away thinking 'ok, I am different. I'm fucking proud of it cos this is the way I turned out.' And you feel stonger."

From birth til death, we're rammed with roles, characters to play on the great stage of life. Be a mother, be a black, be middle-class, be stupid. Be yourself! Be a real revolutionary, not fit into the role of radical. That is what anarchy is really about, it's far more a personal affair than a political doctrine. The only society worth having is one that lets you be yourself, that is the only revolutionary society; forget your visions of socialism and communism; they don't allow you to be free to lead your own life. They're simply a case of replacing roles with different roles. These paths do not lead to freedom, just different (albeit, slightly more comfortable) chains.

"I used to think 'fucking hell, I'm just going wrong somewhere, I've gotta try harder, I've gotta fit in' and you do it in all sorts of social situations. Any social situation, you gotta try harder to fit in, cos you're not fitting in with accepted norms."

Haven't we all, at some time or another? Despite all the shit, despite what some say, it is possible to break loose.

"It's not music you disagree or agree with. It's just things we've seen and we feel and putting them forward to people."

It's okay to be ugly. It's okay to be beautiful. It's okay to be ugly and beautiful, at the same time. Beauty, and therefore ugliness, is in the eye of the beholder anyway. Also in the mind of the beholder. That's what Flowers are saying. Well, one of the things they're saying. They say alot of different things, on different matters and don't confine themselves to one subject. Good thing, too.

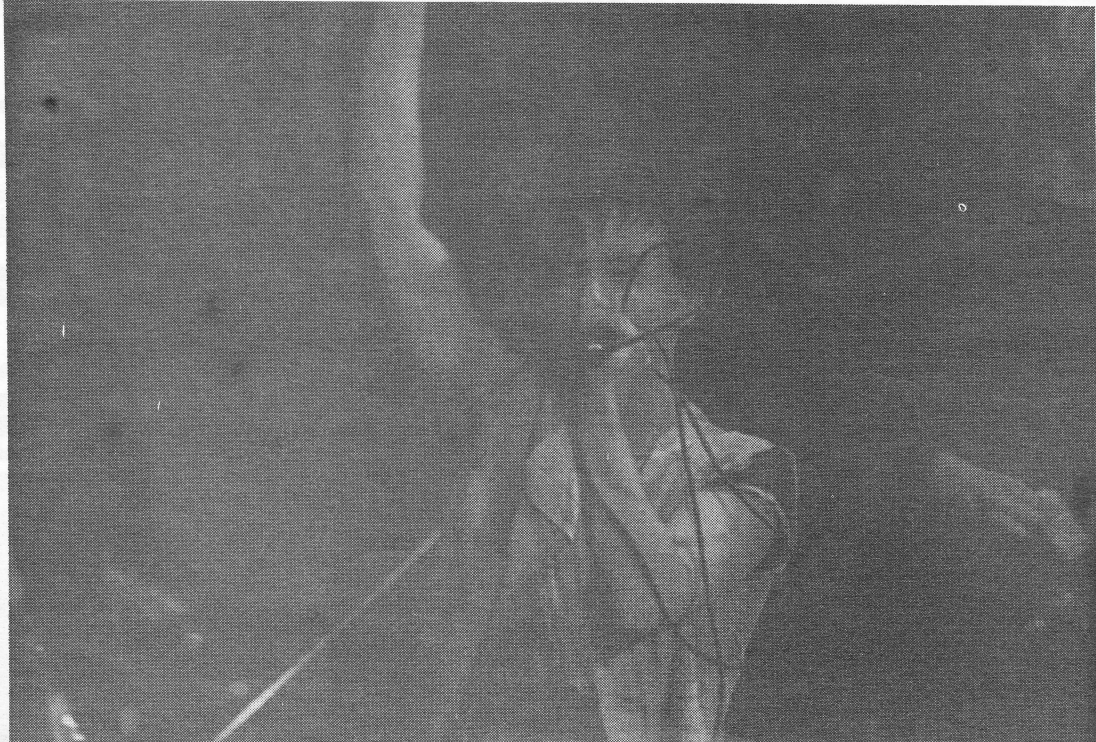
"If somebody asked me what the band was like, I wouldn't say, 'oh, we sound like so-and-so.'"

That's Flowers in the Dustbin. What's presented here is just the tip of the iceberg, there's alot more to them, and there's alot more I'd like to say, but that'll wait till another day. If you want to read more about them, I suggest you buy their own zines, and 'Tales from the Wasteland' no.2. That'll prove far more illuminating than anything else, save for actually experiancing them for yourself.

"Someone came up to me at a gig the other day and said, 'oh, I saw you for the first time at such-and-such.' And I said, 'oh, what did you think?' and they said 'oh, it was really good' and I sort of said 'I didn't see you dancing', it was a joke, and they go 'I didn't want to dance. I was listening.' She said 'After a while I just got listening to what you were saying and the way you were coming across, it was really interesting, I was really into it, I'd never heard anything quite like it before. I really want to come and see you again.' I felt, like, that was a success, and that made me feel really good. If you're talking about ~~success~~ success, what you're aiming for, whats your idea of success then that is. Cos, like, we haven't taken anything from anyone, we've just given something."

John Slam, with thanks to Gerard, Chas, Si, Bill. Photos by Scanner - many thanx!

... power to the imagination...



and all sorts of
they cannot punish
and us completely
DO THE
DECA
DANCE AT
THE VETHIXO
DISCO...
fight for them.
will not bury our
are voices and we
Power to the im

ROUND UP, LOADS OF ARTICLES BY VARIOUS BODS (IF THEY EVER GET THEIR ARSES INTO GEAR!) AND THE OBSCURITY HUNGRY & KILLING BY THE ONE & ONLY 'MAD' JOHN SLAM. AU REVOIR MY PRETTIES...

A TRUE AND SORDID
TALE TO TELL YOUR
LOCAL TYRANT:

“EVERYTHING was STALE, so I did something
about it, & you're holding the results. MOTIVATED
by **PUNK ROCK &** its **ENERGY** This

is the **REAL** alternative press: →
NEVER content to rest on

laurels & formulas, taking **RISKS**
and with an insatiable **QUEST** for
EXCITEMENT, CHANGE, ACTION &

COMMUNICATION - crucial words for what I
have in mind. Do not settle for anything less.
Demand **QUALITY** & **LUXURY** as a

RIGHT in all spheres of life. And if life
is boring, **YOU** are boring - are you + +
CONTENT to remain so? It's eternal
Core Cure, knowing you could have had it
all but "never reached out...."



40 LADY SOMERSET ROAD, LONDON NW5 1TU

ATOP A FOR THE NEW DARK AGE

ISSUE 2 OUT SOONER THAN YOU THINK, WITH MERCENARY SKANK, HAGAR THE WOMB, MORE BRIGANDAGE, A RUTHLESS FANZINE